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(Continued on page 26)

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# THE ART NEWS

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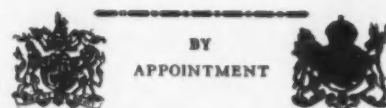
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Léonard Limousin: *Portrait of Charles, Comte de Montpensier, Connétable de Bourbon*, Limoges enamel plaque lent by Mr. E. John Magnin to the current exhibition at the Fogg Art Museum; color-plates courtesy of American Art Association-Anderson Galleries (see article on page 9).....Cover

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# THE FORUM OF DECORATIVE ARTS

## DECORATIVE OBJECTS OF THE WEEK



*The silver sweetmeat dish, from Harman and Company, was made in London in the first year of Cromwell, 1649. Its design was hammered from thin metal, the sides strengthened by punching and embossing ribs from the outside, so that the shapes protrude from the inside.*



*The Lowestoft urn is one of a pair from Ginsburg and Levy. Its form is unusual, being fashioned after the Italian manner. Its predominating colors are blue, gold and sepia.*



*Benjamin Burt made the pear shaped teapot circa 1765 in Boston. It comes from Clapp and Graham and is decorated with a repousse floral border with a pine cone finial on the cover.*



*From the collection of Stoner and Evans, London, comes the Chelsea group which represents Perseus rescuing Andromeda from the dragon. Its frivolous spirit of interpreting the legend is charmingly carried out in colors and design.*

## THE FORUM OF DECORATIVE ARTS

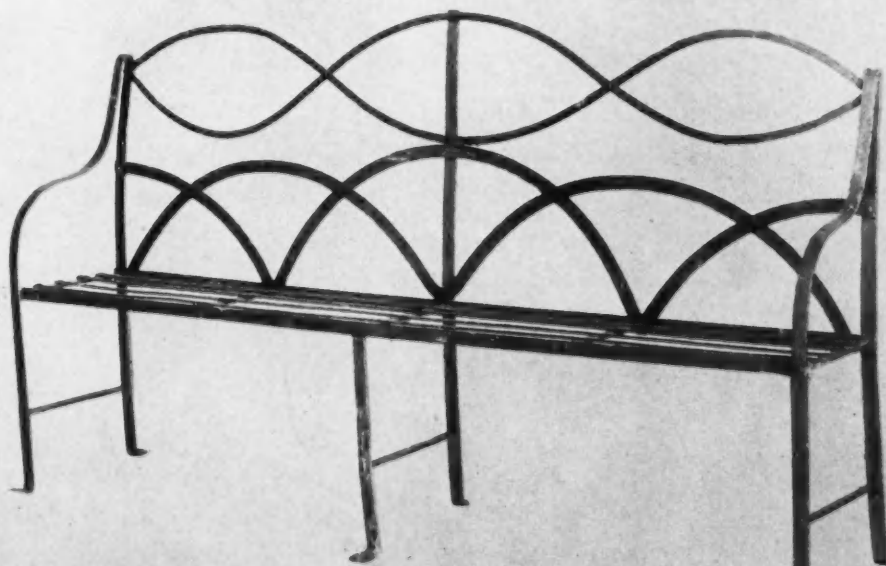
### GARDEN ORNAMENTS

*T*he sundial from Cauman was designed by Laurits Christian Eichner, and is made of handwrought bronze. Available also in pewter or lead, its distinctive form has the quality of abstract design.



*M*acy's new Casa Mexicana contributes the Guadalajara pottery vase adaptable for a terrace or a garden. Its design, representing a scene from native life, is painted on a cream background.

*F*rom the Arden Galleries comes the bronze figure of a baby and seahorse. It is of medium size, two and a half feet in height, and should add conspicuously to the gaiety of gardens.



*T*he garden set in the manner of Sheraton comes from Richard Lehne. It is made of iron, wrought, molded and reeded, and has unusual grace for this type of furniture for outdoor life.



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### JAN VAN HUYSUM'S "VASE OF FLOWERS": A MASTERPIECE OF STILL-LIFE

*This canvas, dated 1714, marks the culmination of the Dutch and Flemish schools of flower painting which were subsequently to be so much imitated in France. That Van Huysum was the master of his period may be seen in the combination of broad compositional effects and delicacy of touch. In the disparity of treatment between the realism of the squirrel and the embroidered cloth and the purely decorative handling of the flowers, however, Huysum seems today an unconscious precursor of surrealism.*

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MAY 22, 1937

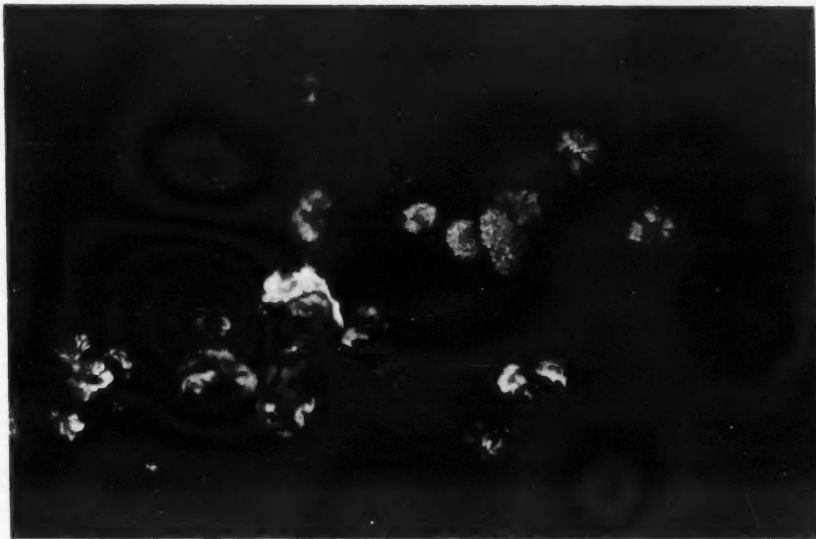
## Flower Painting Over Four Centuries

By Meyric R. Rogers

FOR the most part, interest in early flower painting has been limited in this country to those works of minor importance which would serve a decorative purpose. There has been hardly any serious collecting of examples of fine quality for their own merit such as exists in Europe, and they are a comparative rarity even in our public collections. The literature on the subject is also correspondingly scant. Under these conditions the City Art Museum of St. Louis is particularly indebted to the generosity of those lenders who have put their available resources at its disposal. Without their help the current exhibition, "The Development of Flower Painting," would have been impossible.

On account of both space and material available the exhibition is limited to approximately fifty examples. In spite of the extensive period covered and many regrettable but enforced omissions, it is believed that the exhibition will illustrate the principal phases of this three century long development. The emphasis on the Netherlandish schools of the seventeenth and eighteenth centuries and on the work of the late nineteenth and twentieth centuries, though partly involuntary, does serve to bring out the fact that these are the most important and prolific periods in the history of flower painting. Contemporary types have been illustrated in the main by work of French and American painters. . . .

Flower painting as an independent branch of the tree of art is a comparatively late offshoot. Practically nothing that can be considered as a true flower painting appeared before the seventeenth century, yet flowers had been used as a frequent accessory in



LENT BY THE BRUMMER GALLERY

"MUSHROOMS AND CARNATIONS" ATTRIBUTED TO JUSEPE RIBERA

medieval painting. On brief consideration the reasons for this seemingly long neglect of excellent painting material are readily apparent. Until the culmination of the Renaissance the art of painting was distinctly only a means to a didactic end. Its function was to teach or illustrate first the dogmatic and historic truths of religion and later the more secular teachings of the humanists. Only in portraiture was the artist freed from these limitations. Painting for its own sake, or merely for the inherent delights of form and color, had little relation to these ends. It was only when the developing concepts of the Post-

Renaissance granted, among other things, a reason for the existence of art for art's sake that the painter was permitted to express freely his joy in the beauty of the color and texture of those more or less commonplace objects with which he came in constant daily contact.

By the end of the sixteenth century the painter had gained extraordinary technical skill in the representation of tangible objects. A complete understanding of the traditional methods of his craft made the most ordinary practitioner a master workman to whom technical feats were a commonplace. The public was beginning to appreciate the decorative and sensuous qualities of what might be called pure painting in which the subject was of only minor consequences. In the northern countries, which had always evinced a love of minute actuality and had found even religious subjects more to their liking when closely connected with the familiarities of daily life, the development of *genre* and still-life came quickly and spontaneously. In the South, which was also largely influenced by the achievements of northern realism, the



LENT BY THE MARIE HARRIMAN GALLERY

CONTRASTS IN MODERN FLOWER PAINTING: (LEFT) "BOWL OF FLOWERS" BY DERAÏN; (RIGHT) "PIVOINES" BY BRAQUE



LENT BY THE CHESTER DALE COLLECTION



evolution of a sensuously conceived decorative art encouraged the use of lavish arrangements of fruit, flowers and the products of the chase as pictorial accents in a lighter vein than allegorical and historical figure compositions. On the whole, however, the artist and his patron in the Mediterranean countries were too dominated by the classic tradition and its offspring, the "grand manner," to give the painting of still-life and its subdivisions anything but a very minor place.

Aside from an inborn inclination towards the minutiae of natural form and a bent for its painstaking observation, the artists of the North were also impelled to a pictorial perpetuation of the colorful and abundant aspects of nature in the small by the very fact that here nature was herself less generous than in more favored climates. During the long winter months a bouquet of flowers glowing on a panel or canvas would be a fair substitute for the unattainable actuality, just as a table weighted with fruit and game might be a pleasant reminder of good things to come. For these very reasons the Dutch have always manifested a passionate love of flowers which perhaps reached its ultimate in the mania for tulip cultivation during the seventeenth century when rich burghers paid fabulous sums for rare specimens, a fact which is memorialized by their almost inevitable appearance in all Dutch flower arrangements of the time.

With the above in mind it is easily understood why the painting of flowers received greatest encouragement and reached its apogee in the Low Countries as soon as their inhabitants attained a degree of religious and economic independence. The early history of flower painting centers for the most part in Holland and Flanders whose artists continue to dominate the field even though French decorative painters of the eighteenth century later partially adopted and modified their traditions.

Before discussing the works of the seventeenth century and later periods in more detail it may be of interest to note the part, even though of a very minor nature, that flowers played in the arts of the earlier times. The role of the lotus in Egyptian art is too well known to need recounting but other species appear also in an extremely decorative capacity and without undue stylization on the wall painting

of the tombs. Conventionalized derivatives of the lotus and palmette were among the early heritages of Greek ornament, but judging by the famous legend of the painter, Apelles, and his eye-deceiving grapes, naturalistic rendering of fruit and flowers must have been well known to the ancient classic world. Even in the very stereotyped wall decorations of Pompeii more or less realistically rendered flowers appear in garlands or as the playthings of *amorini*.

Early in the Middle Ages the sprouting herbs and flowers of spring were immortalized in the stone carvings of the churches and cathedrals and, judging from contemporary manuscripts, it is likely that painted versions also appeared on the accompanying wall paintings which have long since disappeared. These early representations were probably spontaneous expressions of their creators' delight in the simple beauties of nature and were little, if at all, connected with later mystic dogmas which identified cer-

tain flowers with the virtues of the Virgin and saints. After the fourteenth century this symbolic use of flower forms gained general acceptance in ecclesiastical painting and we find certain blossoms used with a definite esoteric significance. At the same time the miniature painters illuminated their borders with a riotous profusion of flowers, fruits and animals used purely for their own sake in accord with the earlier Gothic tradition. Here one is also reminded of the illustrations in the ancient herbals and of the superb studies in color by Albrecht Dürer which served a definite utilitarian purpose.

In the paintings of this period and the early Renaissance, the rose chaplet of the Virgin and the lily of the Annunciation painted, because of their significance, with meticulous care and charm, may well be considered among the prime incentives to those incidental fragments of still-life which often find a place in secular paintings of the sixteenth century. These in turn are no doubt the immediate forebears of the independent flower and still-life compositions of the following period.

It is, of course, impossible to say who actually was the first artist to produce what can be considered a true flower painting, but certainly a number were produced shortly before the year 1600. Among the producers of these early works were probably Jan Brueghel of

(Continued on page 19)



LENT BY THE WILLIAM ROCKHILL NELSON GALLERY, KANSAS CITY  
"FLOWERS IN A VASE" BY HENRI FANTIN-LATOURE

LENT BY DURAND-RUEL



(LEFT) "VASE OF  
FLOWERS" BY  
PAUL CEZANNE

LENT BY THE F. K. M. REHN GALLERIES



(RIGHT)  
"PEONIES,"  
STUDY BY  
MORRIS KANTOR



# The Editor's Review

## THE GOVERNMENT PUTS A PENALTY ON ART

**A**N IDIOCY so gigantic that it would bring forth only peals of ridiculing laughter were it not fraught with such serious consequences is embodied in the proposed change in the Tariff Act, now before Congress, which would remove from the duty-free list and assess a duty on all antiques except musical stringed instruments. No foolishness, however, is too obvious nor any malapropism too staggering, as the world has regrettably been learning in recent years, for a bureaucracy to perpetrate. Thus the Treasury Department is, on the one hand, as the Maecenas of the Federal Art Project, probably the strongest single agent in this country toward the encouragement and public dissemination of art; and, on the other, as the instigator of this bill to exact a customs duty on antiques, the deliberate enemy of any further enrichment of American museums and public collections by means of their chief source, the private collector.

For it is safe to say that if this proposal becomes a law, the importation of antique works of art—and this may mean paintings and sculpture as well as the ordinary forms of decorative art commonly understood under the classification of "antiques"—will decrease not merely in ratio to the increased cost, but will be sufficiently discouraged to come to very nearly a complete stop. Old works of art of quality are so rare today that their prices are extremely high; with a duty of any sizeable percentage added, they will be well nigh out of reach for even the wealthiest private buyers—the same private buyers who are ultimate public benefactors in giving to the nation collections like those of Henry Frick and Andrew Mellon.

**B**EFORE analyzing the possible results of such a law, however, it is only sensible to enquire into the reasons which have been assigned to it and, if ascertainable, the impulses which lie behind it. The latter causes are difficult to discern beyond the two-fold pressure of governmental need of money and of home interests as personified by American manufacturers, largely of furniture. To the first consideration, answer may well be made that the total eventually to be gained is so infinitesimal beside the astronomical figures of an unbalanced budget that it is altogether negligible, quite apart from the economic reality of a stoppage of the gradual accumulation of national wealth in works of art whose values, incidentally, have been as standard as gold itself during these last hectic years. To the second consideration—the desire of American manufacturers of decorative art to lessen competition—answer must be deferred to a review of the Treasury Department's own processes of reasoning and the grounds it cites for an entry tax on antiques.

These are, chiefly, the assertion that the larger portion—ninety percent, according to reports in the daily press—of English furniture supposed to be of eighteenth century origin imported within recent years has been of modern manufacture. This astonishing claim is said to be based on a remark to that effect, since officially denied by him, of an English writer on furniture, and the further curious statement that certain "authorities" have "discovered" that it was entirely impossible for even a small portion of the furniture sold today as English eighteenth century to have existed in the time of its assumed origin since the population had no requirement for any such quantity. It is rather a pity to gloss over the possibilities for amusement which lie in this fantastic demonstration of negative logic, but its weaknesses are so palpable that it is unnecessary to use further space to elaborate upon them here. Not only every historian but every intelligent man as well knows that to attempt anything like precise statistics on such a subject as the amount of furniture used in the eighteenth century is to stretch a series of the slenderest hypotheses to utterly ridiculous proportions which under no circumstances ought to be used as the premise of serious lawmaking.

Pausing, then, merely to point out that, in any event, English eighteenth century furniture constitutes but a fraction of the works of art imported into this country, we may as well go to the core of the matter. The plain fact is that the Customs Service of the Treasury Department, by its own admission, appears to be incapable of determining the genuineness of works of art—which would be the

case if no more than a quarter of the alleged ninety percent were really fakes—and is seeking to make the American collector and the American public pay for its incompetence. There is no doubt that a certain number of modern forgeries continually find gullible purchasers in America, although on the basis of rather thorough experience we would estimate the quantity at a tiny proportion of the total of sales of art in and to this country. Even so, however, the study and criticism of art is today enough of a practical science, taught in our leading universities, that most fakes can be detected by experts. Yet the Treasury Department confesses that its Customs Service is unable to tell the difference between genuine and counterfeit.

**W**HAT is needed, therefore, is *not* a duty on antiques, but a Customs Service *competent to assess duty on fakes*—a Customs Service which would serve the best interests of American citizens by protecting it from the forger of works of art. No one with artistic interests nor any other decent person has anything but praise for the highest possible tariff and an even higher penalty on fakes, whether they purport to be English of the eighteenth century A.D. or Egyptian of the tenth century B.C. The quarrel is with a tariff that imposes a penalty on the honest dealer and on the public-spirited collector.

And here, too, lies the reply to the American manufacturer of furniture. He, under the principle of the protective tariff which underlies American customs legislation, is entitled to protection only from contemporary foreign competition in his own business. Neither Hugues Sambin nor Thomas Chippendale nor any of their colleagues in history are such competitors. Modern fakers are, and from their scurrilous competition the American craftsman is entitled to protection. The Treasury Department could do him no greater good than to amend its proposal for a duty on antiques to one for a severe fine to be exacted on the importation of fakes.

Yet if the weakness of the premise of this proposed law is now apparent, its eventual consequences are even more frightening. Once in operation, its effects are likely to be much more far reaching than are seen at first glance. Paintings and sculpture by the old masters, which would seem still to be entitled to free entry as original works of art, nevertheless may fall prey to this confounding design. We are credibly informed that in the past it has been the practice of the Customs Service, except where the author of a painting or a sculpture is positively identified by name, to allow free entry of the respective object as an *antique* and not as an original work of art—a fact which has thus far been of no moment to the importer as long as the duty-free importation he originally requested was allowed. Under the proposed law, however, all this would change. Works by known masters, providing no replicas exist to occasion doubt as to their "originality" according to the peculiar concept of the Customs Service, would be accorded free entry. But such works whose author is unknown—for instance, Italian thirteenth and fourteenth century paintings, Romanesque and Gothic sculpture, Egyptian and Classical antiquities, and so on—will have to pay duty as though they were Parisian perfumery or Scotch whiskey. And the confusion goes further. Who will determine whether a tapestry designed by Bernard van Orley and a silver niello by Maso di Finiguerra are original works of art or merely "antiques" and, as such, dutiable? Will it be the Customs authorities who now feel that ninety percent of the English furniture they once expertly thought two centuries old is really of modern manufacture? We shudder at the prospect.

It all comes to a governmental penalty on art, a penalty on public taste and on the public heritage of great works of art which have endured for centuries and of which America has just begun to acquire enough upon which to build a new national taste and talent. The proposed duty would do much to destroy future progress in that direction. We therefore urge our readers to register their protests with the Ways and Means Committee of the House of Representatives, Washington, D. C., as quickly as possible. A concerted public effort now can avoid a misfortune later.

A. M. F.



COLLECTION OF THE FOGG ART MUSEUM

XVI CENTURY LIMOGES CUP AND SAUCER, "THE TRIUMPH OF AMPHITRITE," ENAMEL ON BRASS

## RENAISSANCE CRAFTSMEN: AN EXHIBITION

**F**REQUENT exhibitions have been held of either Renaissance art or the craftsman's art, but the two subjects have not been

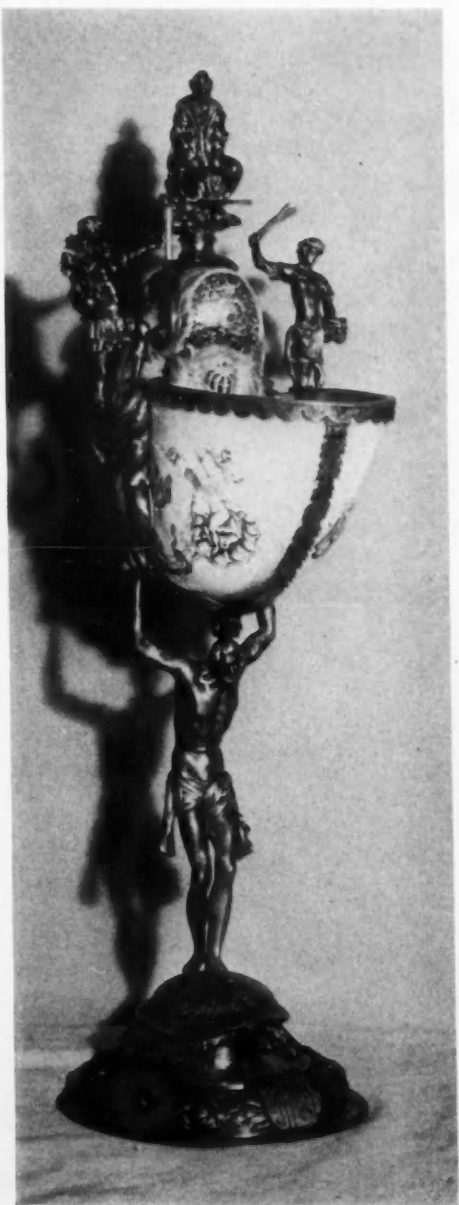
recently combined until the current show at the Fogg Museum entitled "The Art of the Renaissance Craftsman." This exhibition has been arranged by the graduate students in a Seminar on Museum Practice conducted by Professor Paul J. Sachs. Their emphasis has been on the technical aspect of the material. The catalogue carries out this theme by including a separate section on the technique of tapestry-weaving, metal-work and jewelry, bronze-casting, and enameling. Sixty objects not only illustrate these crafts but also prove that in the Renaissance the

craftsman applied his skill to every conceivable category of objects.

Three forces combined to influence the character of the Renaissance artisan's

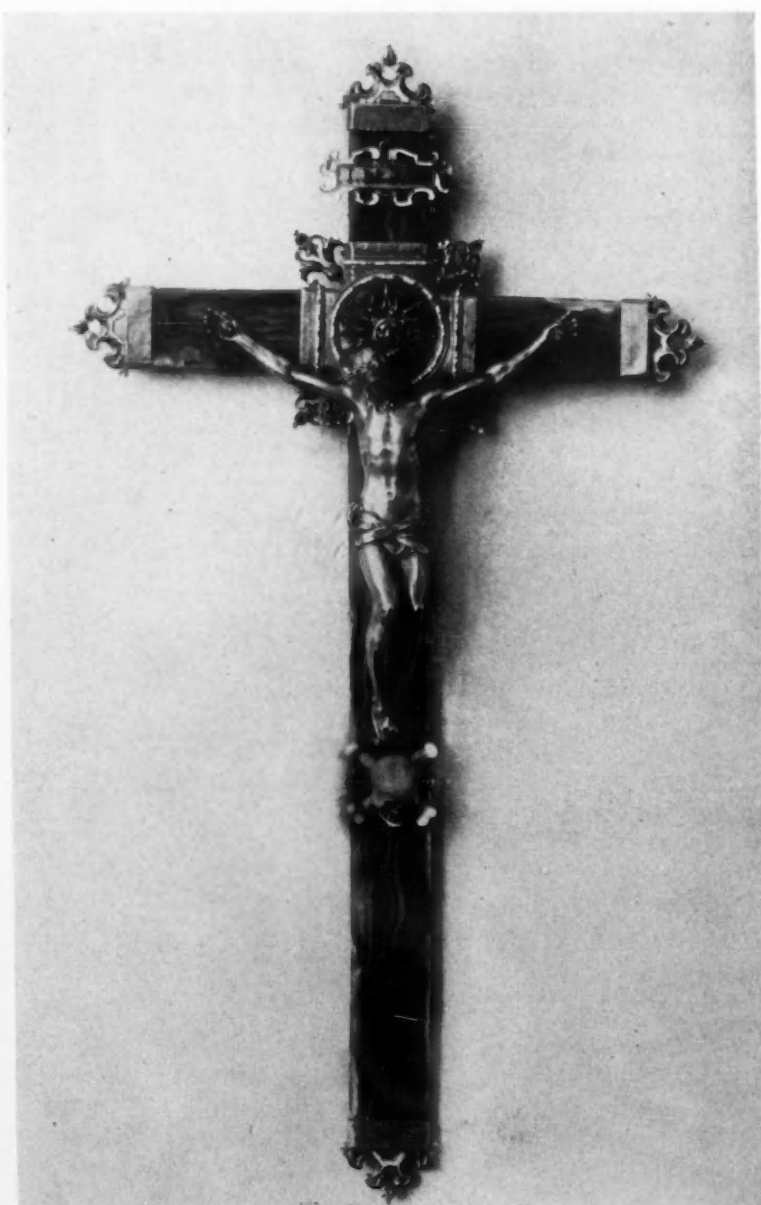
creation: a new type of patron, a new kind of skilled and imaginative artist, and a new spirit.

Formerly the Church and the Kings had been the patrons of art. With the growth of cities, the expansion of trade and the decline of feudalism, there arose other classes of patrons. In Italy, there were the merchant-princes such as the Medici and the Sforzas; in France, Spain and Germany, a leisured aristocracy; throughout Europe, a numerous group of wealthy merchants. All of these eagerly sought the services of artists in embellishing the circumstances of



LENT BY THE WADSWORTH ATHENEUM

XVII CENTURY GERMAN NAUTILUS SUPPORTED BY ATLAS; XVI CENTURY ITALIAN CRUCIFIX



LENT BY DR. JACOB HIRSCH



their lives and surroundings.

To supply the wants of these patrons the epoch was extraordinarily rich in artist-craftsmen, remarkable for their ingenuity and their capacity to apply old techniques to new uses. They were the heirs of a long tradition of workmanship, for there is no essential cleavage between the craftsmanship of the Middle Ages and that of the Renaissance. The new artisan revived and refined old techniques, rather than invented new ones, but the inventive spirit of the times is apparent in the craftsman's passion for exploiting the possibilities of his materials.

The attitude of both patron and artist towards art was governed by the intellectual atmosphere of the age. The enthusiasm of all kinds of men for the Graeco-Roman ways of life accounts easily enough for the style, subject-matter and general decorative motives which we usually associate with the Renaissance. But with this was combined a taste for lavishness and luxury which express in a sense the newly broached idea of man's dignity and importance on earth. The typical objects displayed in this exhibition testify, therefore, to a materialism and sensuousness, demanded by patron, eagerly supplied by the artist, and restrained by no moral force, since the Church itself, become mundane, vied with the private patron in seeking the services of the craftsman to supply the setting for this new pagan world.

The exhibition displays a number of religious objects that illustrate this particular point. Such a standard accessory of the cult as a crucifix lost whatever austerity is implicit in it in the example attributed to Jacopo da Trezzo. Trezzo was a goldsmith and architect who worked in Spain and who was one of the technical advisors in the construction of the Escorial. This crucifix, made for the Emperor Charles V, is composed of five pieces of rose-colored ribbon agate held together by gold bands. The body of the Christ is exquisitely modeled in gold. The feet rest on an enameled skull-and-cross-bones, while both on the obverse and the reverse there is a nimbus with a carved gem in the middle. Each arm of the cross is terminated by ormolu scrolls. A sixteenth century Florentine cross of rubies and enamel set in gold, and an early seventeenth century ciborium of gold encasing rubies and emeralds, are further instances



LENT BY THE MUSEUM OF FINE ARTS, BOSTON  
COCOANUT SHELL CUP WITH SILVER MOUNTS, ENGLISH, 1574

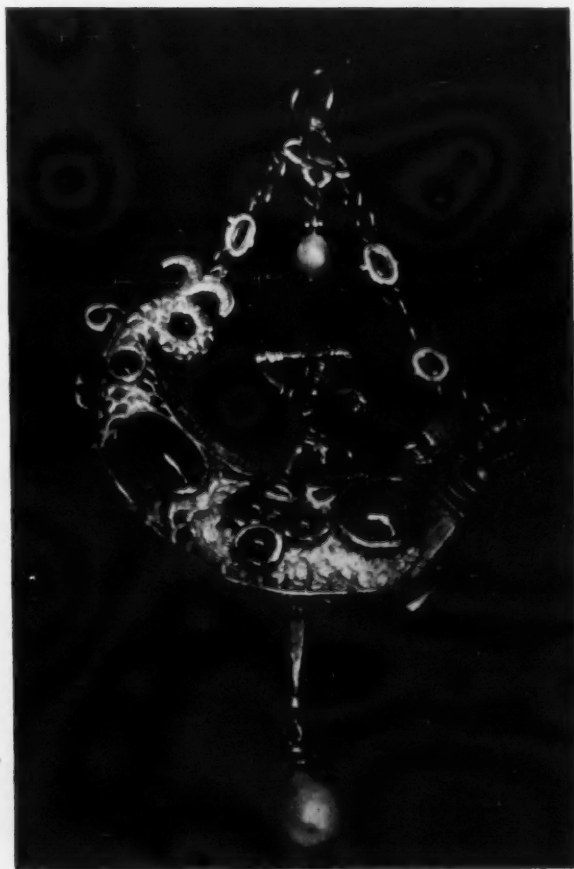
based on their intrinsic form and color.

The metalworker's craft is illustrated by objects which were basically practical. This feature is somewhat obscured by a tendency towards exuberance of ornamental detail. This is especially true of the German goldsmith's work; the spirit of the Renaissance was felt in this craft earlier than in any other craft in Germany. Imagination ran riot in the fashioning of cups from ostrich eggs, nautilus shell, coconuts, and in various animal forms. The elder J. Pierpont Morgan collected a number of these cups which are now in the Wadsworth Atheneum in Hartford.

A seventeenth century nautilus is a typical example in its combination of symbolism and pure decoration. A nautilus shell, engraved with a scene showing Neptune and other marine deities, is supported by a silver-gilt figure of Atlas standing on a tortoise. The opening of the nautilus chamber is covered by a niello showing Bacchus astride a barrel. On the rim of the shell stand two youthful figures flanking an old man seated and warming his hands



LENT BY THE LORD DUVEEN OF MILLBANK



LENT BY DR. JACOB HIRSCH

ITALIAN XVI CENTURY PENDANTS: CELLINI'S "MERMAID" (RIGHT) SEA MONSTER WITH MAN

(Cont. on p. 19)

of this tendency to treat sacred objects as the most profanely luxurious type of personal accessories.

It is in the field of jewelry that the Renaissance craftsman produced some of his most imaginative work. Cellini is the name which occurs immediately in this connection. The exhibition displays the very famous pendant by him known as the "Mermaid." This piece is striking not only for the minute detail of the decoration but also for the clever use of a large baroque pearl serving as the torso of the figure. A less well known pendant is one in the shape of a sea-monster carrying on its back a man wielding a club. The gold and enameled body of the fish is studded with large cabochon stones, while two pearls hang, one from the chain and the other from the body of the monster. The art of the German jeweler is represented by a pendant, made by a seventeenth century workman in Augsburg, which shows the enameled figures of Mars and Venus standing in an ornate niche. All these jewels offer ample proof that the Renaissance goldsmith cared more for the setting of his stones than for the stones themselves, for these are always subordinated to a general design and are never the central point of a decorative motif



# Modern Decoration: Two Shows

By Jeannette Lowe

**F**UNCTIONALISM in the decorative arts seems to be gradually emerging from the awkward age, shaping toward maturity. Those bleak days when one had to forswear every association of his inheritance from Queen Anne wing chair down to the last antimacassar are over, and it is a comfort to feel that, whatever the salutary effect of unrelieved chromium and glass, we have now reached the point where there is room in the house for complete curves as well as streamlines. No one would deny that the weak and imitative style of the first decades of the twentieth century was wholly inconsistent with an age of new materials and methods of manufacture, and that the philosophy which recognizes in the design of an object first of all the purpose for which it is intended is a sound one. But to exclude all remembrance of things past was painful if not impossible, and fortunately for everyone those uncompromising days are over.

To be sure this is not wholly news in 1937, for architects and decorators have been working with antique furniture and decorative objects in modern settings for some years. But the difficulty of finding exactly the right piece in size and shape is a familiar one to anyone who has attempted to solve the problem. Reproductions are too remote from the original source of inspiration, ready-made modern furniture has not reached the stage where it is suitable beyond a certain point. The time seems to be ripe for modern designers to work on this problem creatively, using all available background of the decorative art of the past together with contemporary methods of manufacture and materials.

The loan exhibition now being held at Cosden, Inc. shows a step in this direction. Furniture, lighting fixtures, textiles, wall paper, paintings in tempera and miscellaneous decorative objects, all designed for particular interiors in London, Long Island and New York during the season of 1936-1937, are being shown. They were created and executed by a staff with an advisory board of architects and museum directors, so that sound architectural training and experience have gone into the



EXHIBITED AT THE HAMPTON SHOPS

FOYER WITH ALUMINUM BLUE WALLS, DECORATION BY HANLEY HENOCK



EXHIBITED AT COSDEN, INC.

CHEST OF DRAWERS OF FRENCH BURLED ELM

designing. Collaboration with craftsmen here and abroad in problems of construction, materials, method and finish has resulted in intelligent and sympathetic interpretation of a design, so that a high degree of achievement has been attained. Completely integrated rooms have not been attempted in this exhibition, but the examples which are being shown may be seen in harmonious surroundings, and there is much that is stimulating. Particularly recommended is the introduction to the catalog by Charles Nagel, Jr. which crystallizes ideas that apply to this particular enterprise, but have also an application which is general.

Less ambitious from the standpoint of actual furniture design but approaching the problem creatively is the series of rooms at the Hampton Shops. Here traditional and modern furniture have been combined in settings that are modern, and the aim is to show the successful working out of an interior in this manner rather than the exhibition of single pieces especially designed. Backgrounds are particularly interesting and ingenious here. Metallic wall paper in intense color, a panel using plaster relief after the manner of the eighteenth century, but restricted in area, an applied mirror, its baroque frame painted on the wall in *grisaille* with an overdoor decoration to correspond—these are some of the details of wall treatment which are effective in themselves, and which do not interfere with any exuberance in the lines of the furnishings. Grass cloth which catches the light in subdued iridescence is used in one room, and proves itself particularly adapted to a modern setting.

This is an exhibition full of ideas that are practical in execution and their present combination.

# New Exhibitions of the Week

## Three Irish Artists: Hone, Yeats and Henry

AS HER final offering to this season Mrs. Cornelius J. Sullivan has hung in her gallery an exhibition of Irish paintings by three Irish artists. There are watercolors by Nathaniel Hone, a great-grand-nephew, namesake, and worthy follower of one of the eighteenth century founders of the Irish Royal Academy. His pastorals, reflecting the admiration which he had for Constable and for his friend Corot, are executed with academic skill. There are landscapes by Paul Henry, paintings of Irish lakes, mountains, and cloud banks in graded tones of grey, blue, and white that give to nature a lyricism diluted and wan in aspect.

The most important of these artists is the third, Jack B. Yeats, brother of the great Irish poet. There is nothing among the small oils in the exhibition to compare with the vividly interiorized painting, *Writing a Letter*, that was exhibited this year at the Carnegie International. There is nevertheless an indication of the same powerful style in *Before the Start, County Kerry* in which a heavy pigment vigorously models form, and dull colors register the quivering tension of the moment just before horse and rider begin their mad dash down the turf. In none of the remaining canvases is the power of expression so successfully released, though there is graciousness in the miniature landscapes painted in pinks and blues. The ripeness of contemporary Irish literature, the lyricism of William Butler

Yeats, the bitter flavor of Sean O'Casey, and the whimsical imagination of Singe—these, unfortunately, have no parallel in these Irish paintings.

M. D.

## Landscapes by Tolegian and George Laszlo

THE paintings of Manuel Tolegian to be seen in the current exhibition at the Ferargil Galleries display the work of a young artist thoroughly contemporary in his viewpoint. Particularly sensitive to the effects of light and shadow in establishing the mood of a picture, he builds up a design of variety and interest in terms of illumination. *Drinking Party (Three Men)* is a charming composition created out of a shaft of light falling on the figures so that a pattern which is satisfying emerges, and a dramatic mood evolved. Landscapes are treated with regard to the interrelation of masses, so that the structural frame is more striking than a sense of earth and foliage. *Delaware Water Gap*, a free handling of space, is interesting from this point of view. Color for the most part is rather subdued, subordinate to the artist's interest in light. Ability to deal with the fantastic postcard scene of California may be seen in *Farm at San Fernando Valley*, in which attention is focused on the beautiful shape of the land, and not upon its lurid color and light.

In his handling of figures Tolegian shows an ability to project a personality with humor and charm, *Girl in Restaurant* being an example of this. Here he paints with a meticulousness of brush stroke which carries one back to Dutch attention to detail. *Harlem Court* seizes upon the motley array of faces characteristic of Halls of Justice and he deftly expresses their reactions to each other.

Here is an artist whose achievement is already substantial, and whose progress it will be interesting to watch. In another room hang the paintings of George Laszlo. Painting



EXHIBITED AT THE MRS. CORNELIUS J. SULLIVAN GALLERY

"BEFORE THE START, COUNTY KERRY," JACK YEATS' SOBER COLORED CANVAS

LASZLO'S FLAT, PICTORIAL VIEW OF A NEW YORK SCENE IN "BEEKMAN PLACE"

EXHIBITED AT THE FERARGIL GALLERIES







EXHIBITED AT THE VALENTINE GALLERY

CONSTANTIN GUYS: "AU BAL MUSETTE," WASH DRAWING

from an agreeable palette, rather light in tone, he works with the atmospheric effects of shadows and reflections in a manner totally different from Tolegian. Here as in *The Willows* one is aware of the cool green of foliage, its leafy quality and its texture. *November Landscape*, Deal is interesting in its conveying of the out-of-doors. Two portraits show the artist's ability to interpret a personality, the one of Miss Josephine Johnson being particularly attractive. J. L.

### *Constantin Guys, a Worldly Chronicler*

I WANT to interest the public today in a strange man of an originality so powerful and marked that it is self-sufficient and does not even look for approval." Thus Baudelaire in 1863 wrote of the man he was the first to champion, a mysterious M.G. who in reality was Ernest Hyante Constantin Guys, an artist and his friend. Guys was so possessed with an abnormal, over sensitive desire for anonymity that the author had to refrain from using his name in order to avoid such a fracture of friendship as occurred between the draughtsman and Thackeray when the latter used his name in an appreciative notice. In *Le peintre de la vie moderne*, Baudelaire's brilliant exposition of the neglected art of Guys, who is recognized as the embodiment of the title, the poet and critic predicted that "in but a few years M.G.'s drawings will become precious archives of civilized life." And he was correct. Today in New York the exhibition of drawings and watercolors at the Valentine Gallery is merely an indication of the growing importance of an artist who influenced such recognized masters as Manet, Toulouse-Lautrec, and Degas.

The twenty-nine pictures that hang in the gallery were displayed this winter in Paris in the great Constantin Guys Exhibition at the Musée des Arts Décoratifs. They obviously reveal the artist to be a world traveler, a sophisticated observer of the trivialities, the glitter, and the splendor of life. They show him to be a man obsessed with the elegant beauty and showmanship of the soldier, the horse, and the supreme animal, woman. Baudelaire called him a man of the world—a genius for which no aspect of life is stale—a dandy, and a pure pictorial moralist. He quotes the following from the artist: "Any man who is not overwhelmed by some grief of a nature too positive not to absorb all his faculties, and who is bored in the midst of the multitude, is a blockhead! a blockhead! and I despise him."

This exuberance and love of life is everywhere apparent in his drawings. They narrate the experiences of the artist and in so doing, because of their tremendous scope, tell the story of his era. His life, extending from 1802 or 1805 to 1892, spanned a century of vast and profound changes which were quickly molding a civilization. At eighteen he joined Byron in his romantic fight for

Greek independence. Later he joined the French army, then traveled extensively in the Mediterranean countries and in the Near East. During the Crimean War he served as pictorial correspondent for the Illustrated London News and 1848 is generally given as the commencement of his professional artistic career which won the recognition of only a limited circle of gifted friends, such as Delacroix, Thackeray, Manet, and above all, Baudelaire. The spectacle of military splendor during the war appears again and again in his lively drawings.

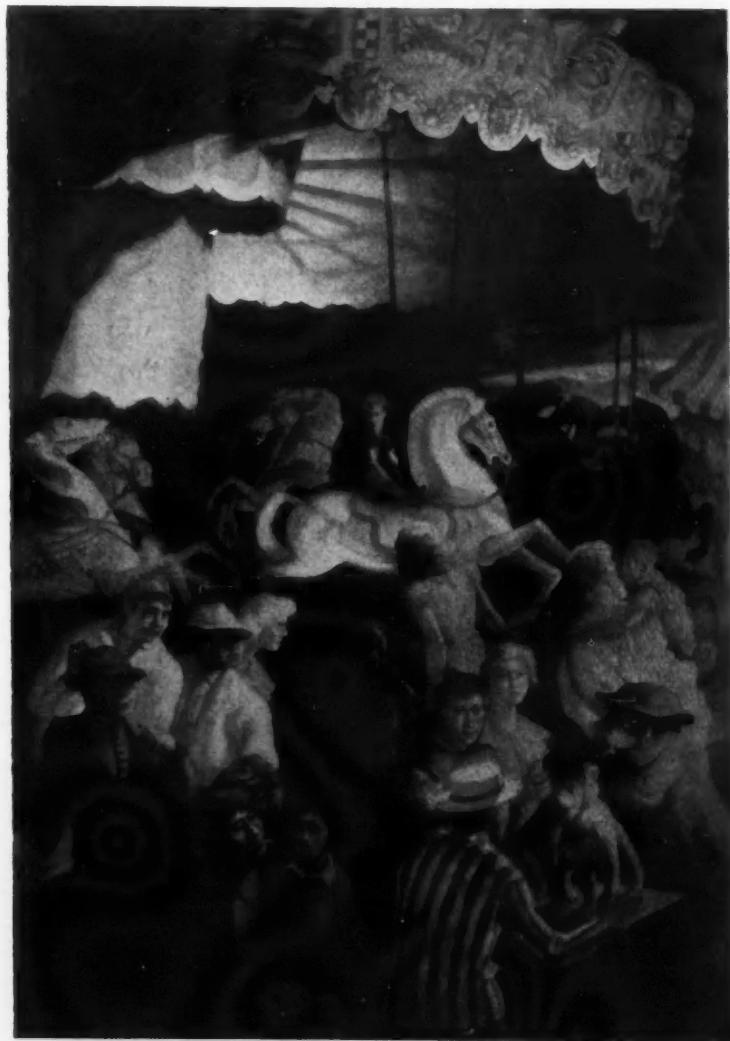
It is the Second Empire that is reflected in the art of Constantin Guys. The downfall of the Empire, which was the last stronghold of aristocracy in a country of growing industrialization, left no vital impression on the vision and expression of the artist though he was left poorer in circumstances. Forced into a different society he found his subject matter in his memory and in the inhabitants of brothels, drawing artistic parallels between them and their more elegant sisters.

Guys has been incorrectly called the most acute and intuitive critic of his age. Rather than a critic he was a chronicler of the brilliant society modeled after the Empress Eugénie, a reporter of the pageantry of military affairs, and the bewitched observer of the *demi-mondaine* and her *entourage*. Unlike Daumier, his great contemporary, he had no social message to deliver; he merely recreated with obvious zest and indulgent humor the life of which he was so keenly aware. Compared with Rowlandson, the English satirist, he is less hearty, less lusty, more insinuating and unconsciously sophisticated. A master of suggestion, of swift eloquent line, of figure composition in space, of tonal coloration, he draws with magnificent spontaneity and economy the symbols of an elegant, lavish court that was corrupt beneath the voluminous drapery of its pomp and ceremony. M. D.

### *The American Academy in Rome Awards Prizes*

THE GRAND Central Galleries have crowded in their quarters the work submitted in competition for the awards of the American Academy of Rome. Although these competitions in painting, sculpture, architecture, and landscape architecture are open to all unmarried male citizens of the United States who are not over

(Continued on page 21)



EXHIBITED AT THE GRAND CENTRAL GALLERIES

"CARNIVAL" BY C. E. JONES, WINNER OF THE ROME PRIZE



# ART THROUGHOUT AMERICA

## New York: *A Donation of Japanese Pottery*

THE presentation of the Howard Mansfield Collection of Japanese potteries to the Metropolitan Museum of Art brings to this institution a remarkable assortment of objects testifying to the unusual flair and high degree of scholarship and artistic appreciation on the part of the generous donor. The ceramics from the collection, which are now on view in the Room of Recent Accessions include some seventy tea bowls by the most famous Japanese artists, sixty-seven tea jars and thirty-seven miscellaneous potteries.

The highest art of the Japanese potter was lavished on the tea bowl which plays the principal role in the sacred ritual of the Tea Ceremony. Out of many wares, that known under the name of Raku is considered by the Japanese to be the most satisfactory, the soft clay being a non-conductor of heat and the heavy glaze protecting the clay from the contamination of the tea. The bowls are irregular in shape allowing them to be held securely and passed from one person to another. This ware has been produced for thirteen generations by descendants of Chojiro, a Korean sixteenth century potter. It is thus known as Raku I, II and so on through Raku XIII who is still carrying on the family tradition. Characteristic colors are red and black, either in monochrome or in combination. The Mansfield Collection contains nineteen tea bowls of this ware of which ten are attributed directly to the Raku family, beginning with the fourth generation and progressing without break to the twelfth. The most important piece of the group is attributed to Koyetsu, one of the most famous painters of Japan who took up pottery as a hobby and whose individual artistic stamp may be recognized on every piece from his hand. Except for mottlings of yellowish tan at the mouth and at one side of the bowl and vertical incisions at the mouth, the beauty of the thick red glaze is undisturbed by decoration. Another example attributed to the same artist has a dull pinkish glaze, thinly applied and finely crackled.

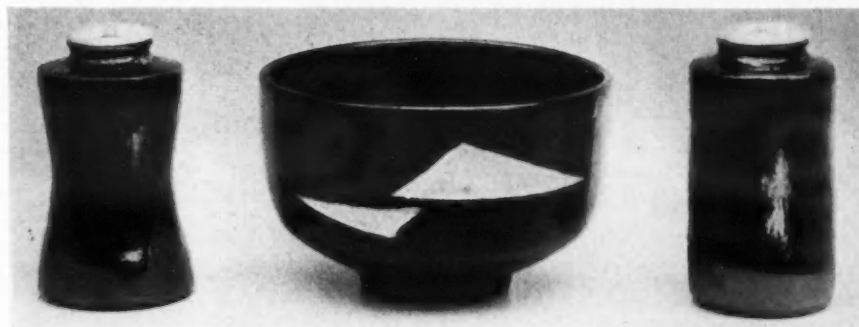
In addition to the Raku, the tea bowls include some thirty-five different classifications of pottery of which three examples are of the popular Satsuma ware. Of the so-called Kiyomizu pottery, whose name actually designates the district of their manufacture, there are two bowls by Rokubei I which are the earliest examples in this group of eight potteries. The first of these, a deep bowl of fawn clay with light yellow glaze, finely crackled, is decorated with two storks. With it comes the customary brocade bag for protection and a box of lacquered kiri wood. The other bowl has a greyish white crackled glaze with a mauve-pink flush and decoration of flowering plum branches. Both of these pieces have been dated about 1750. Of the two examples of Rokubei II of early nineteenth century make, one is a particularly charming and unusual piece which is round except at one side of the brim where a double handle projects within. The bluish glaze inside the cup is crackled and shows a design of pine needles. Fine form characterizes the other bowl which is undecorated.

From one of the oldest and most famous ovens in Japan come five tea bowls classified under the general name of Karatsu. This ware dates back to 1200 and has a long and varied history which complicates an accurate classification of types. The Mansfield examples, however, probably date from about 1700 and include a traveler's set, thought to be eighteenth century work, consisting of a diminutive tea bowl and black lacquer tea jar each with a brocade bag, a container for a bamboo tea whisk and a jointed bamboo spoon. Awata ware and an example from the Zengoro family of potters, bearing a poem in dull blue against a creamy grey glaze, are other items of outstanding importance.

Of the actual jars for holding the tea many in the collection have their original brocade bags and boxes, whose elaborate work and richness of material contrasts with the traditional simplicity of the containers themselves. Of these only two are decorated, others depending for their effect on their glazes. Olive green and black glazed Satsuma ware, nine pieces from Yamashiro, two examples by the celebrated Ninsei, whose paintings are much sought after in private collections, and a tiny jar in its original bag, probably dating from about 1220, by Toshiro, known as the "Father of Pottery" are indicative of the high quality of the Mansfield gift.



PRESENTED TO THE METROPOLITAN MUSEUM OF ART BY MR. HOWARD MANSFIELD  
KIYOMIZU POTTERY TEA BOWLS BY ROKUBEI I AND ROKUBEI II



PAIR OF GLOSSY BLACK GLAZED SATSUMA JARS AND A TEA BOWL



A TRAVELER'S TEA BOWL, JAR, TEA WHISK AND SPOON WITH COVERS

## Philadelphia: *Forms of Art*

IN THE exhibition current at the new modern galleries of the Pennsylvania Museum of Art a systematic attempt has been made to so relate the art of the past to the present that time and place become secondary to the creative character of the works themselves—and artists separated by centuries in time and continents in space are found to speak essentially the same language. Common bonds, resulting from basically similar artistic objec-

tives, or social philosophies, or both, unite the work of the artists included in each of the three sections of this exhibition.

In the section devoted to formal and humanized values it may be seen that the dominant emphasis on formal construction in a Coptic tapestry fragment of the fifth century, a Florentine chair of the fifteenth, and an American Indian petroglyph of the nineteenth century does not differ appreciably from the procedure and attitude that produced the early Cubist art of Picasso or Matisse; that the intimate semi-humanized design on a majolica bowl of the nineteenth century closely approximates in form and feeling the gouache paintings by the American artist, Max Weber; that the fine marriage of structure and humanized seeing in Memling's *Half Figure of the Virgin* also animates, though more sensuously, an Indian sculpture of the second century.

A comparable unanimity of purpose unites the work of the artists included in the Social Comment and Social Satire section. From the more restrained social comments of Pietro Longhi and Jan Steen we pass on to the pungent satirical allegories of Bosch, the fifteenth century father of "true nightmares"; Breughel; Daumier, twenty of

whose acid sculpture grotesques of the conservative members of the French Chamber of Deputies are included in the exhibition; Hogarth and such brilliant satirists of our own age as James Ensor, George Grosz, Gropper, and two of America's outstanding social surrealists, Louis Guglielmi and Walter Quirt.

Carl Walters' ceramic animals keep equally friendly company in the Phases of Fantasy section with a Tournai tapestry of the fifteenth century, with Persian blueware and Delft animal forms, terra cottas from Russia, Turkey, Mexico, sgraffito pottery and painted bridal boxes of the Pennsylvania Germans, as well as paintings and prints by Paul Klee, Redon, Bresdin and early Italian and Flemish masters.

This Forms of Art exhibition—the first of a series of experimental exhibitions—is based on the belief that it is more important to understand what an artist is trying to say and how he says it, than to know when and where it was said. Historical facts may explain many things, but they seldom tell us very much about the one thing in a work of art that is essential to appreciation—and that is why and how it functions as a work of art; and why artists of all ages, despite minor differences of seeing and feeling, have been moved to express themselves in much the same way.



PRESENTED TO THE MINNEAPOLIS INSTITUTE OF ARTS BY MRS. SUMNER T. MCKNIGHT  
A RARE TYPE OF QUEEN ANNE ARMCHAIR IN CARVED WALNUT

### *Minneapolis: A Queen Anne Armchair*

THROUGH the generous gift of Mrs. Sumner T. McKnight a distinguished Queen Anne armchair has been acquired by the Minneapolis Institute of Arts. This piece is not only unusual, armchairs of this period being very rare due to the voluminous costumes of the time which required settees or chairs without arms to contain them, but is especially interesting for its fine design and characteristically flowing lines.

Dating from the early portion of the eighteenth century, the chair is made of walnut with typical curved seat rails rabbeted to receive the "Trafalgar," or removable type of seat, cabriole legs with simple scroll decorations inside the knees, and shaped splat and back uprights. In the shaping of these and in the Dutch type of molded arms this chair finds its strongest characteristics. The construction has not been suggested by the nature of the material at all, nor is it very strong and, like most chairs built in this way, it has needed some slight reinforcement. This, however, does not interfere with its original integrity of line and simple "flow." It has been in almost continuous use until recently and is not only beautiful but combines comfort with eighteenth century style.

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## Renaissance Craftsmen: An Exhibition

(Continued from page 13)

over a fire. According to a rhyming inscription on the base, these silver-gilt figures symbolize the Four Seasons.

A Nuremberg ostrich cup by Johannes Claus, in which an ostrich egg forms the body of the bird, is mounted in silver-gilt; the bird holds a horse-shoe in its mouth and a stone in its right claw. A silver-gilt lion cup made in Augsburg further illustrates the fantasy of German goldsmiths in designing drinking vessels.

The coconut shell was another natural form popular with Renaissance goldsmiths. An English sixteenth century coconut cup from the Boston Museum of Fine Arts and shown in the exhibition, is mounted in silver; the three straps which support the shell are modeled in the shape of herms.

German, Flemish, and Italian spoons and a fork in the exhibition point to the fact that the goldsmith's fancy was applied here too. A German sixteenth century spoon has a bowl of mother-of-pearl; the back is engraved with a feasting scene. The silver-gilt rim is engraved with the bust of a woman and two dolphins, while a mask in relief between two applied dolphins appears at the junction of bowl and handle.

The enamel section of the show is represented by a small number of fine pieces, so fine, in fact, that it is hard to believe they were put to practical uses. Such, for instance, is the dish, lent by Mr. Joseph E. Widener, with a decoration representing the Scarlet Women of Babylon. Made by Martial Courtois in 1580, it illustrates the heights reached by the craftsman with the new technique of painted enamel. Another sixteenth century plate by Jean Courtois represents the mythological scene of the Feast of the Gods. Two candlesticks, also by Jean Courtois, once owned by Horace Walpole, are decorated on their bases, one with medallions of the twelve labors of Hercules, and the other with medallions of the twelve gods and goddesses of the Roman Pantheon. Mythological scenes are further represented on a cup and saucer from the collection of the Fogg Museum of Art. The design on the cup shows Amphitrite, the spouse of Neptune, holding a trident and seated on a chair supported by sea-horses rising from the foam. A border of putti and masks around a central disk of grotesque dolphins decorates the saucer. The unadorned brass of the interior of the cup suggests that it was actually used.

These few descriptions merely suggest the variety of objects illustrating different crafts. Tapestry-weaving is represented by a pair of tapestries, the *Last Supper* and the *Ascension*, designed by Bernard van Orley. Medals and plaquettes from the Dreyfus Collection and a Venetian doorknocker made by Alessandro Vittoria are examples of bronze casting. A German seventeenth century book-cover illustrates the niello technique, while the metal worker's craft in steel is seen in two Italian sixteenth century helmets, one from the Alexander Hamilton Rice Collection, the other from the Grancsay Collection. Also shown in the exhibition is a series of prints made by well known artists as designs to be executed either by themselves or by the goldsmiths. They are of interest not only for their own beauty but for the proof they afford of the high standards demanded in workmanship in the Renaissance.

## Flower Painting Over Four Centuries

(Continued from page 10)

Antwerp, called Velvet Brueghel, who later collaborated with Rubens, Ambrose Bosschaert also working in Antwerp after 1588, his contemporary, the Dutchman Balthazar van der Ast, Roland Savery, a Fleming who worked in Holland, and Clara Peters who, though somewhat younger than those just mentioned, worked in the early style and was the first woman in this field in which her sex has been generally most successful.

Unfortunately no example by any of these artists just mentioned was obtainable for this exhibition but the painting attributed to Daniel Seghers gives a fair idea of the later style of "Velvet" Brueghel, his master. This early work tended to be rather scattered in composition and tight and hard in handling but charming on account of its somewhat naïve severity. It is not hard to see in these works a direct connection with the incidental still-life found in contemporary subject painting. The step from these beginnings to the fully developed style of the century occupied hardly more than fifty years. As represented in the work of J. D. de Heem, W. van Aelst and his pupil, Rachel Ruysch, it is almost impossible to con-

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ceive a more perfect rendering of the individual flower forms. The meticulous realism not only of the botanical detail but of the insects attracted by it is almost painful in its accuracy, yet the results are saved from dryness by the subtle tone relations and by skillful use of planes of light and shadow which create a definite atmospheric envelope. It would seem to be this skillful handling of the light, either by a focus on the frontal plane as in van Aelst and Ruysch or by a vivacious sparkle of lights over the entire grouping, that gives these pictures their considerable decorative appeal for, on analysis, the arrangement of the material itself is often far from perfect.

After 1700 the dark background which characterizes most of the work of the previous century was replaced by lighter and more atmospheric settings and the tonality of the color as a whole was raised and softened. These changes are seen in the later work of Ruysch and particularly that of Jan van Huysum in whose paintings the Dutch and Flemish School of flower painting is generally considered to culminate. Huysum added a real feeling for broad compositional effects to a mastery of finish. In the meticulous style which so delighted his contemporaries and excites wonder and admiration even today when other qualities are more appreciated, his achievements are unexcelled. . . .

The essential difference in attitude between the paintings of the North and those following the Mediterranean tradition has already been mentioned. Outside Holland and Flanders flower painting continued in the main to play a secondary role in close alliance with the decorative arts. In Italy certain painters of the Neapolitan School which profoundly influenced the work of Jose Ribera produced flower paintings of great strength and nobility, low in key and sumptuous in color, but concerned less with the individual beauty and character of the flowers themselves than with the general effects of color and texture. For this reason, save for a certain somberness, they seem surprisingly modern in feeling. Such works were, however, exceptional in the general current. The Hungarian painter, Bogdani, who worked a good deal in England, represents with fair accuracy the seventeenth century Italian decorative style which was in its essentials largely dependent on the lavish Flemish still-life compositions best represented by the work of Fyt and Hondecoetter.

By the end of the seventeenth century leadership in the decorative arts passed from Italy to France. Flower painting in France remained essentially a decorative adjunct in the Italian manner but took on a more disciplined and ordered quality and also with the first years of the eighteenth century a clearer and higher color. Jean Baptiste Monnoyer who died in 1699 seems to have been the leader of the French School. Both he and his pupils were extensively employed in the decoration of the royal palaces of Louis XIV and established a standard and type for the elegant floral over-door panels so typical of the period. These compositions followed a uniform formula: on the central axis an elaborately designed urn holds an enormous bouquet of large blooms arranged in elegant sweeps of color, the flowers often arranged so as to overflow the vase and fall in a graceful line to the supporting pedestal. When a horizontal composition was desired, the central vase was generally supported by garlands flowing to right and left supplemented occasionally by other still-life objects usually representing the attributes of one of the seasons or one of the arts.

With the development of the later styles of Louis XV and Louis XVI, the elaboration and scale of these flower panels gradually diminished. Their architectural setting largely disappeared and simple garlands and bouquets tied with ribbon became the rule in a purely incidental decoration on canvas, wood panel and textile alike. Flower painting, as such, practically disappeared. . . .

With the revolt of the French romantics much of the Baroque tradition was revived. Subjects that had little significance themselves but offered material for the artist to express his own joy in color and form were again acceptable and still-life and flower painting again made its appearance but was treated broadly after the Southern tradition. Delacroix and his followers, succeeded by Courbet and the painters of the realist movement, produced canvases with flowers as the main subject, an example which was followed in varying degrees by most of the major artists of the century.

Manet, Monet and the leading Impressionists definitely raised flower painting to an independent dignity. Flowers offered inviting possibilities to these painters of the open air who loved clear bright color, but again their interest is less in the particularities of the individual blossom than in interpreting in terms of pigment the spirit of the subject, its freshness and color. Only in Fantin-Latour do we find a recall of that interest in the particular, a love of the

individual characteristics of each flower, which marked the older Dutch School; yet Fantin's flowers have a quality of synthesis which is peculiarly French.

The exhibition itself will bring out the individual variations of approach in the rendering of flowers shown by the leading painters of the later nineteenth century. With few exceptions, however, it is the problems of color and pattern set by the flowers which made the appeal to the artist. There are, however, a few exceptions. In the pastel by Odilon Redon there is a dominant transcendentalism, a mystic evocation and identification of the spirit of the flower with that of man which vaguely recalls the ecstasies of the medieval mystic. In Van Gogh also the artist projects his own turbulent vitality into white roses and sun flowers alike, giving the painted flower a strange supernormal life of its own. . . .

The contemporary tendency to use flowers mainly as providing material for a more or less abstract orchestration of color is probably an irritation to the horticulturalist. Yet such an approach results frequently in a closer approximation of the real beauties of floral form than a superficial realism. To the non-scientific mind the detailed structure of the flower is of minor consequence. Its human appeal comes from its poetic qualities, its delicacy, freshness and profusion of color. These are the aesthetic truths which chiefly interest the modern painter. These, he feels, it is necessary to convey as directly as possible on to his canvas, sacrificing to this end whatever he may consider non-essential. The degree of success with which the artist is able to project and interpret his delight in these things is, therefore, largely the measure by which the flower paintings of our time must be judged.

### New Exhibitions of the Week

(Continued from page 16)

thirty years of age, two schools have an overwhelming number of entrants. These are the Yale School of Fine Arts and the John Herron Art School of Indianapolis. First prize for painting as well as first honorable mention went to students of the latter school, namely to Clifford Edgar Jones for his *Carnival* and to Norman S. Curtis for his *Picnic*. The winners were well selected. Jones should be commended for his warm tones of red, brown, and gold and for his lively, if crowded, composition. Curtis has created a good rhythmic design by placing his figures in a circular group beneath a tree after the manner of the great *genre* artist, Pieter Breughel.

For the rest of the paintings, which are divided in subject and style according to the factions that apparently exist at Yale—that is between the realism of *genre* and the stylization of a mythological phantasmagoria—there is a deplorable paucity of invention and a peculiar sterility of imagination. The treatment of light and color when traditional, as in the painting which received an honorable mention, by Robert C. Barns of Yale, is less objectionable than the glaring light and strident colors that characterize the work of his more courageous classmates. There is hardly a canvas that does not collapse beneath scrutinization. The mechanics of painting are only too obvious. The present day concern with mural decoration has made its impression on these large scale designs. But it is this enthusiasm, this boundless energy that seeks for obstacles to hurdle, apparent in the monumental proportions of the sculpture as well as of the paintings, that constitute the charm, if fatal, of these youthful works.

The award for sculpture went to John Amore of the Beaux Arts Institute of Design for his *Iris Creating the Rainbow*. It is an idealized figure, stylized, simplified, and graceful in its contours. Were the arm of Iris not so closely crossed over her face and were the cursorily treated mass between her legs more subtly related to her body, more felicitous results would have been achieved by the sculptor. Honorable mentions went to Joseph Coppolino of the same school and to George Kratina of Yale.

This year the architectural problem was "A Museum of Art" and the competition for the Katherine Edwards Gordon Fellowship was won by Richard G. Hartshorne, Jr. of Yale for a building with an adequate ground plan which, although hardly startling for its originality or ingenuity, has a simple monumentality that is praiseworthy. Its block-like façade is ornamented solely by relief decorations on the colossal portals, uncompromisingly rectangular in shape, and by the Assyrian winged monsters which flank the entrance. Final mention should be made of the award in landscape architecture which went to John Finley Kirkpatrick of Cornell University.

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## *The Art News of London*

THE position that England's great spring show, the Royal Academy, holds in contemporary British art is demonstrated this year by the opening of this exhibition which coincides with the Coronation, proving itself to be an event of national rather than purely artistic significance. The exclusion, for one reason and another, of many of the best known names in English painting, among them Sickert, Steer, Augustus John, Brangwyn and others would likewise indicate that to be hung at the Royal Academy is not necessarily a certificate of artistic merit. A timely emphasis upon national affairs is centered in the main gallery where a chronological retrospective series of royal portraits, presided over by a stylized neo-Assyrian *Bronze Lion for Norwich City Offices*, is shown under the title of "Royal Patrons of the Royal Academy." Among the most recent of these may be seen that of George V by Sir Arthur Cope and a lively version of George VI by Simon Elwes, contrasting strongly with the stately tradition exemplified in Reynolds' nearby *His Majesty King George III and Her Majesty Queen Charlotte*. Another place of honor has been accorded to Algernon Talmage's *The Founding of Australia by Captain Arthur Philip R.N., Saturday, 26th January, 1788* which, as an illustrative piece of decoration, ranks high among modern versions of historical scenes.

What will probably prove to be one of the most popular pictures of the year is George Belcher's *The Bag*, an amplification of the artist's better known *Punch* illustrations. Executed with more than the usual technical ability, this modern *genre* scene has been referred to as "the purest Dickens in paint." Equally bent on telling a story is *The Good Work* by Keith Henderson, approximating a meticulously rendered camera study, and *The Welch Mole Catcher*, with its insistence on the local type and scene.

In contrast to these are a number of thoroughly efficient portraits with that of *The Right Hon. Walter Runciman* by R. G. Eves in the front rank. In this canvas light is treated with extraordinary deftness and successful characterization does not detract from pictorial values. Of the six important works submitted by this artist the bored yet whimsical study of Max Beerbohm also stands out. From the new Associate, T. C. Dugdale come a number of lively and varied portraits whose subjects include *Miss Jessie Matthews* and *Mlle. Yvonne Arnaud*. The dark skin of Glyn Philpotts' *Melancholy Negro* provides the artist with opportunities for daring color contrasts. The latter is a better painting than a portrait, a comment that also applies to his popular *Mrs. Gerard Simpson*.

That not all the foremost English painters are excluded from the show may be seen in the six pictures submitted by Dame Laura Knight, of which a delightfully easy sketch, *The Gypsos* and the much discussed *The London Palladium*, a painting of heroic size but questionable success, stand out. The artist's versatility is shown in the double *Portrait of Mr. and Mrs. Pethick-Lawrence* in more conventional strain which has, however, the defect of emphasizing the two separate entities of the sitters, giving the effect of two canvases tacked together. Sir John Lavery's *Sunbathers*, through use of the most daring colors of the year, conveys a sense of scorching heat, though a rather haphazard arrangement of figures results in lack of focal interest. Hung in the same room is the late Harrington Mann's sympathetic portrait of Lavery himself.

Some of the best painting in the exhibition is to be found among the small landscapes which include Sir H. Hughes-Stanton's *Cagnes, A.M., France*, Philip Connard's mistily seen *Richmond Bridge and Morning, Blakeney* by Sir Walter Russell. On a more pretentious scale are *The Shores of Loch Riddon, Argyllshire* by S. J. Lamorna Birch and an overcrowded Scottish scene, *Midsummer: East Fife* by H. McIntosh Patrick.

After this profusion of works it is difficult to give sufficient attention to the watercolor and black and white sections. Though the latter has little to offer there is included here a room of temperas and oil temperas which provides a refreshing change from the two better known media. The peculiarities of the British temperament which becomes freer and less self-conscious when not confined by the use of color may be seen in an admirable section devoted to drawings, etchings and lithographs. The exhibition includes no large sculpture and few otherwise important smaller pieces, the general temper of the showing being indicated in the chief attraction, the new Great Seal of the Realm. Like the Boat Race or the Derby, the Royal Academy exhibition is an institution whose influence goes far beyond its specialized field.

## COMING AUCTIONS

### *Ella Parsons Furniture and Appointments*

AMERICAN furniture and other appointments for interiors from the collection of Miss Ella Parsons of Philadelphia and belonging to other owners will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of May 26 and 27, following exhibition daily, except Sunday, from May 22. The silver included in the sale is notable for an early American sugar urn of vasiform type, made in Philadelphia about 1790, and a tea service of the same period comprising octagonal vasiform teapot, sugar urn, and helmet-shaped creamer. A group of Georgian silver cream pitchers in variety includes pear-shaped three-legged examples and helmet-shaped specimens.

The American eighteenth century furniture, of which many pieces have been exhibited at Memorial Hall in Philadelphia, includes Philadelphia, New England, and New York pieces of Duncan Phyfe type. Some of the more notable are a William and Mary walnut trumpet-leg lowboy, a Chippendale mahogany secretary bookcase with leaf-carved and scrolled broken-arch pediment, a Sheraton Virginia walnut corner cupboard, and a Queen Anne curly maple drake-foot highboy.

A quantity of choice Staffordshire lustreware includes a tea ser-



PARSONS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

"THE DESERTED FARM," A LANDSCAPE BY J. C. CAZIN

vice, probably by Wedgwood, decorated with leaves and hawthorn blossoms in a brilliant gold-tinged purple lustre ground, and a group of silver lustre pitchers. The Oriental Lowestoft of the collection includes beautifully painted bowls, plates, vases, teapots, and platters. Chinese porcelains are also present featuring Fah Wa jars of the Ming period and K'ang-hsi vessels with strawberry and ox-blood red glazes.

A Cazin landscape formerly in the George A. Hearn collection is of note in the small group of paintings, while a Wedgwood blue and white jasper ware portrait medallion of George Washington and an ivory armorial triptych carved in high relief with scenes from Carpaccio's *Legend of S. Ursula* are among the leading objects of art. An important Hereke palace carpet with a border of lotus palmettes in seventeenth century style, an antique Bergamo rug and an antique North Persian example with pistache green field, a Kashanor Ispahan, and a Heriz medallion carpet are outstanding among the Oriental weaves; a large floral hooked carpet is also of note. The sale further includes some English furniture and Continental pieces.

### *Burat Collection: An Outstanding Fragonard*

THE Burat Collection of French eighteenth century furniture, *objets d'art* and paintings, including a magnificent example of Fragonard, will be dispersed on June 17 and 18 at the Galerie Charpentier, Paris, following an exhibition of these works.

The principal lot of the sale, the Fragonard, which is of a quality rarely to be found on the auction market, is presumed to represent Rosalie, sister of the artist. The figure of the young woman, who is

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playing with a small white dog which she holds up in her hands, is shown half length and partly turned away. Her low-cut bodice has a high ruff fastened with a jeweled clasp while her hair is elaborately dressed with braids and pearls. Formerly in the collection of the Marquis de Isnard, this canvas was exhibited in Paris in 1907 and in London in 1932. Two other important items are a Nattier *Portrait de Jeune Femme* represented with the leopard skin and bow of a huntress, and a fine Clodion terra cotta group, *Satyre et Bacchante*.

The sale of objects from the Berlin museums scheduled to take place on June 1 and 2 at the Böhler-Lepke auction galleries, Munich, which was announced in the May 1 issue of THE ART NEWS, has been postponed to June 9 and 10.



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## Recent Auction Prices

The sale of the library of William D. Breaker held at the American Art Association-Anderson Galleries on April 7, 1937, brought a total of \$43,797.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
15	First issue of the first edition of the <i>Cambridge Platform</i> , printed by Samuel Green, 1649; the basis of New England theology .....	Lathrop C. Harper	\$3,500
19	The first dated edition (Rome 1493) of Columbus' letter addressed to Ferdinand and Isabella announcing his discovery of America .....	Dr. A. S. W. Rosenbach	4,350
27	One of five perfect copies known of the first account of New York printed in English, written by Daniel Denton and printed in London in 1670 .....	Gabriel Wells	2,100
32	First edition of Eliot's Indian Bible—the first complete bible printed in America; 1663 .....	Dr. A. S. W. Rosenbach	2,700
39	<i>A Discourse Of a Discoverie for a new Passage to Cataia</i> by Gilbert, Sir Humphrey—the first Englishman who attempted to found a colony in the New World; 1576 .....	Dr. A. S. W. Rosenbach	900
43	<i>Divers Voyages</i> , Richard Hakluyt's first book, with the rare Thorne map; 1582; the book on which England based her claims to America .....	Dr. A. S. W. Rosenbach	3,200
44	First issue of the first edition of Ralph Hamor's <i>A True Discourse of the present Estate of Virginia</i> ; London, 1615 .....	Dr. A. S. W. Rosenbach	900
51	The Editio Princeps of Homer, printed in Greek .....	V. J. Baxter, Agent	1,275
60	First edition of <i>Imitatio Christi</i> , printed in gothic type at the first press established at Augsburg .....	Michael Papantonio	1,200
101	First edition, second issue, of George Mourt's foundation narrative and journal of the Mayflower voyage and the settlement of Plymouth; London, 1622 .....	Lathrop C. Harper	900
124	First dated edition (1504) of Vesputius's, giving an account of his so-called third voyage to the shores of Brazil .....	Gabriel Wells	1,400
126	The magnificent M. C. D. Borden set of the first five editions of <i>The Compleat Angler</i> , bound by Riviere—by Izaak Walton, and Charles Cotton...	Gabriel Wells	3,806

The sale of engravings and etchings from three private collections held at the American Art Association-Anderson Galleries on April 28, 1937, brought a total of \$34,630; the important items follow:

NO.	ITEM	PURCHASER	PRICE
29	<i>Spanish Good Friday</i> , drypoint by Muirhead Bone; very fine proof .....	Charles Sessler	\$ 900
57	<i>The Five Sisters of York Minster</i> , etching and drypoint by Sir David Young Cameron .....	Charles Sessler	1,450
103	<i>Christ Healing the Sick (The "Hundred Guilder Print")</i> , etching and drypoint; extremely rare; the most famous of Rembrandt's etchings .....	Charles Sessler	1,750
166	<i>Landscape with a Milk-Man</i> , etching done about 1650 by Rembrandt .....	Kleeman Galleries	675
198	Whistler etching <i>The Beggars</i> , signed in pencil with the "butterfly" .....	M. A. McDonald	700
202	<i>Maud Standing</i> , drypoint by Whistler, extremely rare .....	Charles Sessler	750
204	<i>Balcony, Amsterdam</i> , etching by Whistler; very fine proof; extremely rare .....	Charles Sessler	1,000

The sale of royal robes and state gowns formerly belonging to Queen Alexandra together with property belonging to Samuel Wilson Soden, Esq. held at the American Art Association-Anderson Galleries on May 5, 1937, brought a total of \$2,667.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
10	Indian White and Gold Brocade Gown .....	M. A. Linah, Agent	\$ 80
16	Gold-Embroidered White Satin Gown .....	Miss Anne Greenhill	130
25	Black Sequin and Tulle State Gown .....	Mrs. T. Stanwood Menken	77
27	Scottish Tartan and White Satin Crinoline Ball Dress .....	Miss Anne Greenhill	275
39	Miniver-Trimmed Purple Velvet Coronation Robe, worn by H. R. H. the Princess Victoria at the Coronation of King Edward VII, 1902 .....	Miss Anne Greenhill	360
39A	Gilded Silver Miniver-Trimmed Coronet, worn with the coronation robe .....	Miss Anne Greenhill	100
42	Silver-Embroidered Light Gray Wool Cape .....	Mrs. T. Stanwood Menken	100
45	Danish White Wool and Lamb Driving Coat .....	Museum of Costume Art	60
49	Portable Gaming Table and Red Leather Box of Playing Cards .....	D. H. Wright	65

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**Ferargil Galleries****Frederic Newlin Price****63 East 57 St., New York****EXHIBITIONS IN NEW YORK**

(Continued from page 4)

- Buchholz Gallery, 3 W. 46th St. *German Art*, to June 4
- Carroll Carstairs, 11 E. 57th St. *Modern French Paintings*, to June 1.
- Contemporary Arts, 41 W. 54th St. *Summer Exhibition: "Pleasure,"* May 24-June 10.
- Delphic Studios, 730 Fifth Ave. *Mexican Art*, to Sept. 4.
- Downtown Gallery, 113 W. 13th St. *Watercolors by Joseph Steig*, to June 5.
- Durand-Ruel, 12 E. 57th St. *Nineteenth and Twentieth Century Painting*, to Sept. 1.
- East River Gallery, 358 E. 57th St. *Group Show*, to June 1.
- Ferargil Galleries, 63 E. 57th St. *Paintings by George Laszlo; Paintings by Manuel Tolegian; Sculpture by Harold Cash*, to May 31.
- Findlay Galleries, 8 E. 57th St. *Sculpture by Antonio Salemme*, to May 29.
- French Art Galleries, 51 E. 57th St. *Modern French Watercolors*, to June 1.
- Karl Freund Gallery, 50 E. 57th St. *Ducks and Geese*, to May 29.
- Grand Central Art Galleries, 15 Vanderbilt Ave. *Painting and Sculpture*, to June 1.
- Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings and Sculpture by American Artists*, to June 1.
- Guild Art Gallery, 37 W. 57th St. *Gouaches by Jean Liberte*, to May 29.
- The Hampton Shops, 18 E. 50th St. *Four Rooms in Modern Setting*, to June 1.
- Marie Harriman Gallery, 61 E. 57th St. *Modern French Paintings*, to Sept. 1.
- Arthur H. Harlow & Co., 620 Fifth Ave. *Etchings and Watercolors by James McBey*, to June 1.
- Frederick Keppel & Co., 71 E. 57th St. *Miscellaneous Etchings*, to Sept. 1.
- Kleemann Galleries, 38 E. 57th St. *Paintings by Esteban Vicente*, to May 29.
- M. Knoedler & Co., 14 E. 57th St. *Landscape Prints*, to June 1.
- C. W. Kraushaar Art Galleries, 730 Fifth Ave. *American Watercolors*, to June 4.
- John Levy Galleries, 1 E. 57th St. *Old Masters*, to Sept. 1.
- Lilienfeld Galleries, 21 E. 57th St. *Modern Masters*, to June 1.
- Pierre Matisse Gallery, 51 E. 57th St. *Modern French Painting*, to June 1.
- Guy Mayer Gallery, 41 E. 57th St. *Prints by Edmund Blampied*, to May 28.
- Metropolitan Galleries, 730 Fifth Ave. *Paintings by Westchiloff*, to June 1.
- Midtown Galleries, 605 Madison Ave. *Group Show by Members*, to June 5.
- Milch Galleries, 108 W. 57th St. *Group Show of American Painting*, to June 1.
- Montross Gallery, 785 Fifth Ave. *Paintings by the Arthur Schwieder Group*, to May 31.
- Morton Galleries, 130 W. 57th St. *Group Show*, to June 1.
- J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New, Part I*, to May 31.
- Newhouse Galleries, 5 E. 57th St. *Italian Primitive Paintings*, to May 29.
- Nierendorf Gallery, 20 W. 53rd St. *Paintings by Feininger*, to May 31.
- Georgette Passedoit Gallery, 22 E. 60th St. *Paintings by Rosalie Carey*, to May 24.
- Frank M. Rehn Galleries, 683 Fifth Ave. *Spring Exhibition*, to June 9.
- Paul Reinhardt Galleries, 730 Fifth Ave. *Sculpture by Robert Bros*, to June 1; *Paintings by De Chirico*, to June 17.
- Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to June 1.
- Schwartz Galleries, 507 Madison Ave. *American Paintings*, to June 1.
- Marie Sterner Galleries, 9 E. 57th St. *Fifty-six Artists—Fifteen Nationalities*, to Sept. 1.
- Studio Guild, 730 Fifth Ave. *Paintings by Members*, to May 29.
- Uptown Gallery, 249 West End Ave. *Group Show by Members*, to May 31.
- Valentine Gallery, 16 E. 57th St. *Drawings and Watercolors by Constantin Guys*, to May 27.
- Walker Galleries, 108 E. 57th St. *Sculpture by Sybil Kennedy*, to May 31.
- Hudson D. Walker, 38 E. 57th St. *Watercolors by Katharine Sturgis*, to May 22.
- Wells Gallery, 32 E. 57th St. *Early Chinese Art*, to June 1.
- Westerman Gallery, 24 W. 48th St. *Paintings by Lovis Corinth*, to June 20.
- Weyhe Gallery, 794 Lexington Ave. *Collected Prints and Drawings*, to June 1.
- Yamanaka & Co., 68 Fifth Ave. *Chinese Art of the Ch'ing Dynasty*, to May 31.
- Howard Young Galleries, 677 Fifth Ave. *Old Masters*, to June 1.

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